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SPECIAL EXHIBITIONS



THE ARMOR EXHIBITION.—The loan exhibition of European Arms and Armor, which opened on February sixth, has already been largely attended, and it seems to have found favor with visitors of widely different interests. Its educational value, for example, in the teaching of the history of the Middle Ages, is evidently appreciated: classes from the city

high schools have attended *en masse*, and visits have been paid by schools of many kinds. It is noticed also that the scholars find much to interest them, since they remain a long time among the exhibits. The collection has, as was expected, appealed to the rather wide circle of art-lovers who are interested in mediæval antiquities, who appreciate the quality of the armor shown, and who realize that an exhibition of this kind has never before been viewed in this country, and may not again be brought together for many years.

It is arranged to continue the exhibition until April 16th.

The exhibition of works by Winslow Homer will close on the nineteenth of this month.

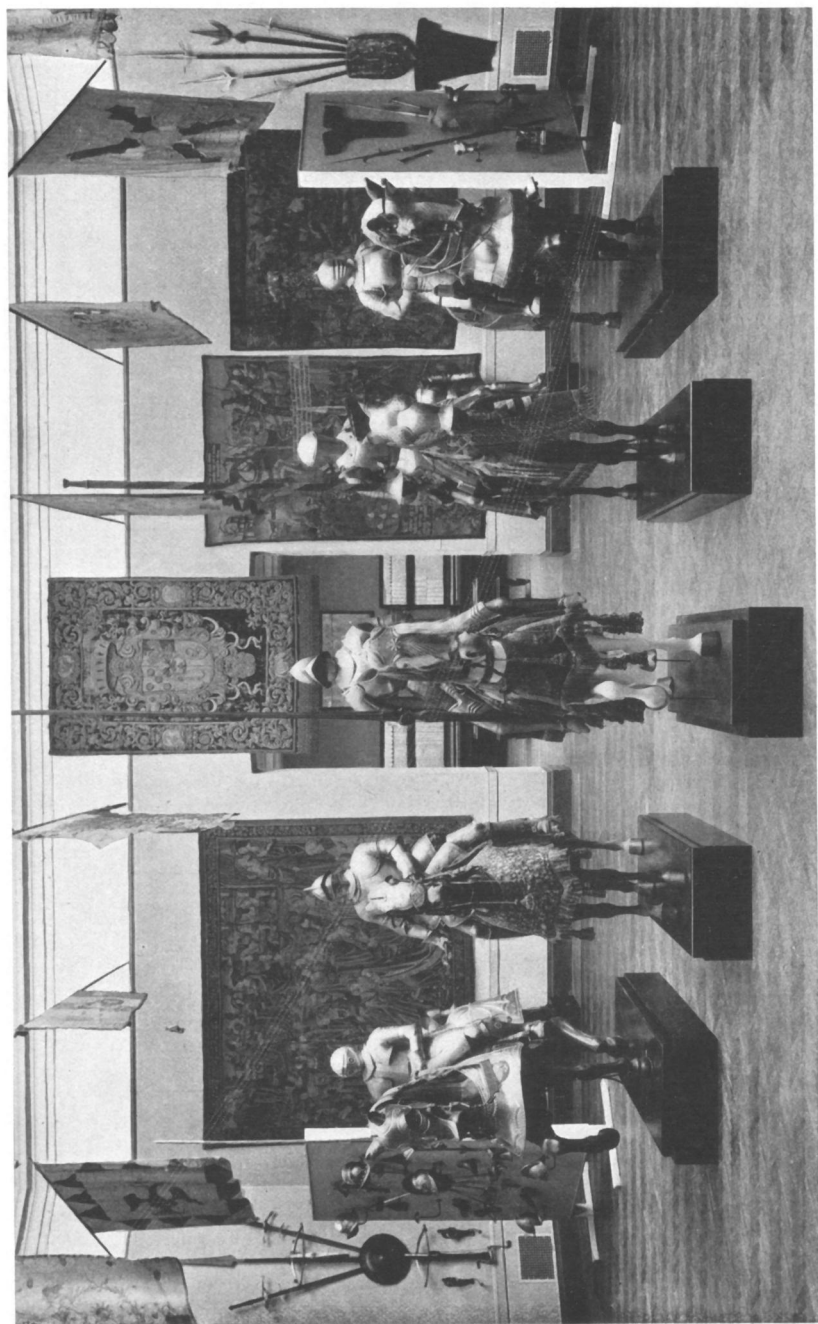
A NOTE ON THE ART OF WINSLOW HOMER

A STUDY of Winslow Homer's art, as revealed, for example, in the present exhibition in the Metropolitan Museum, shows him to have been a thoroughgoing naturalist, who in his biggest moments is discovered to be a realist. For on these latter occasions he saw his subjects in relation to larger issues; he was not merely studying their natural aspects, as they are revealed to the eye, but

had become impressed with their universal, elemental significance.

Whether Homer himself would have admitted this distinction is quite possibly doubtful; he certainly would not have stated it in these words. He would probably have dismissed the discussion with the remark, "I paint as I feel." But that the quality of his feeling varied, at one time skimming the surface of his subject, at another time profoundly penetrating it, that he was now personal and now impersonal in his attitude, may have easily escaped his consciousness. For he was unquestionably a man of moods, absorbed in each as it overtook him, and not given to analysis either in his manner of painting or his method of thinking. Thus, when he had entered upon the period of his highest achievement, which may be placed between the years 1890 and 1897, and had already produced works of so nobly impersonal a character as *Coast in Winter*, *The Fox Hunt*, *The West Wind*, pictures in which one is brought face to face with the elemental in nature, he was able to turn aside in 1893 to the painting of *Hound and Hunter*. The last named is merely the illustration of an incident in a pursuit that interested him personally; for much of his leisure was spent in hunting and fishing.

That Homer loomed biggest in his impersonal moods, when he lost sight of the particular and was occupied with the universal and elemental, can scarcely be questioned. The passage from one to the other is clearly shown in the present assemblage of his works. We can trace it from his earliest work, represented in *A Bright Side*, *Snapping the Whip*, *Visit of the Mistress*, in which he shows himself a student of individual characterization, through the water colors and oil paintings of the 80's, which record the influences of a sojourn of some three years at Tyneside on the north-east coast of England. In these studies of fisherfolk he is still interested in the individualities of his subjects, but he has begun to place them against a wider horizon; to see them, in fact, in relation to the environment of the ocean and to the life of those who "go down to the sea in ships and occupy their business in great waters."



EXHIBITION OF ARMS AND ARMOR
GENERAL VIEW